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VIRGINIA POLYTECHNIC INSTITUTE.

BLACKSBURG, Va., Sept. 23.—Virginia Polytechnic Institute has decided to bar all secret organizations, and all that now exist there will be abolished. Complaint had been made by the students that secret societies militate against the best interests of the school's standing in athletics.

Plato as Schoolmaster

TO all persons interested in education, whether laymen or instructors, the most interesting lecture given at the Lowell Institute in Boston this year was undoubtedly Prof. Paul Shorey's fifth lecture of his course on "Aspects of Platonism." The following is the *Transcript's* digest of the lecture, the title of which is "Plato and Education":

"The 'Republic' distinctly prescribes," he said, "censorship of children's literature, the endowment of research and the correlation of studies. 'The studies,' Plato says, 'that are dispersedly and confusedly taught to children must be brought together in a synoptic survey of their relations to one another and to truth. That is the only kind of teaching and knowledge that endures.' He also had more than the suggestion of the kindergarten method, the disparagement of mere reading and writing as secondary matters, the teaching of mathematics by entertaining and instructive practical problems drawn from life, the reliance on spontaneous and natural as against enforced interest, nature study and the teaching of geography by the topography of the home environment.

Rousseau took much of his thought from Plato. "Read the 'Republic,' he once counselled. "It is not, as the title suggests, a theory of politics, but the best treatise on education ever written." With this enthusiasm for the master it was but natural that the disciple should follow him closely.

Education, Prof. Shorey resumed, is not a specialty detachable and separable from the totality of our thought about life. It is in every sense as large as life. Nothing but intellectual confusion can result from dipping at random into Pestalozzi, Rousseau and Plato for the confirmation of our prepossessions or the discovery and extraction of some single gospel and formula of educational salvation.

Plato is a paradoxical blend of conservative and reformer. He was a conservative by reaction against the license of democratic radicalism at Athens, and a reformer from idealistic discontent with existing conditions. His conservatism manifests itself in his insistence on discipline, drill, restraint, logic, precision—all things highly distasteful to the spokesmen of the modern pedagogy. But as a prophet of educational reform he commits himself by his fundamental doctrine of the social nature of education, and by his boundless faith in its infinite possibilities for human betterment.

Man, says Plato, is the most unruly of animals, the most difficult to tame and educate and subdue to discipline, and being much less of a dogmatist than is popularly supposed, Plato modestly declines to affirm that his own plan of education is the best. Of one thing only is he certain: that is the best education wherein the best hope of social salvation lies. That the individual mind is largly a social product and that education is a form of social control are Greek and Platonic truisms which the psychology of to-day rediscovers and reiterates with amusing complacency. Prof. Ray Lankester actually asserted a few years ago that it was the chief discovery of the past twenty-five years.

The doctrine as set forth by Plato means, first, that ordinary education is in fact mainly the stamping of the social tradition upon the individual, the pressure of the social mind through many agencies, of which the school is only one, upon the mind of the child; secondly, it means, as the "Republic" goes on to show and modern Prussia illustrates on a gigantic scale, that any one who can capture and control the forces of social suggestion has in the education of the young a most potent instrument for moulding and shaping in his own image and to his own ideal.

The early dialogues argue dramatically that virtue cannot be taught, meaning that in so corrupt a society as fourth century Athens it is not systematically produced, but comes, if at all, by the grace of God. The "Republic" proclaims that nothing except virtue can be taught—that can be inculcated by social pressure. But that pure intelligence is a divine fire which we can feed but not kindle. It is a spiritual eye which the teacher can turn to worthy objects. But he cannot implant vision where it does not exist. In this sense Emerson rightly formulates Plato's concept of intellectual education when he says that "truly speaking it is not instruction but provocation that I can receive from another soul."

In the "Republic" Plato writes as a college man describing the high school course as a preparation for college, although he intends that it shall also meet the needs of the majority whose education goes no further. In the "Laws" he speaks rather as one interested in the high school course as an end in itself, though he is throughout well aware that for a select and selected minority it is only a beginning. • • •

Abraham Lincoln, of whom we lightly say that he had no education, educated himself in Platonic curriculum—first geometry, then English law with its insistence on definition and precise uses, then full and logical discussion. He was a Platonist as being the keenest and fairest debater America has produced. Platonic in his power to press the main issue, discard irrelevancies, distinguish ambiguous terms, deal honestly with the opponent's case and argue justly throughout.

In short, the most obvious mark of the Platonic dialectic is that at every stage of the argument he says: "This word has two or more possible meanings. I intend this one; which do you intend?" That would sorely embarrass polite conversation. But it is the only way to argue. And the ability to discuss all questions in this way, and with unfailing urbanity, is Plato's ideal of the completely educated man embodied in the Socrates of the dialogues.

Hardly less wonderful than the rest, the satire, the spiritual elevation of the dialogues, their dramatic interest, their literary charm, is the pedagogical cunning with which they are constructed to reproduce what Plato admitted no written word could quite supply, the living word and flexible adaptations of the perfect teacher.

What Is Going On Within Academic Walls

PRINCETON University will receive more than $750,000 under the will of William Watson Lawrence, president of the National Lead Company, director of the Seaboard National Bank and other large concerns, and head of W. W. Lawrence & Co., of Pittsburg, who died August 29 last. Mr. Lawrence lived at 9 East Eighty-ninth street, and was survived only by his widow, Mrs. Jane Yuille Lawrence. Mrs. Lawrence gets the income on the entire residuary estate, but upon her death it is to be divided into four parts. One part goes outright to the children of the late John J. Lawrence, brother of the decedent, and the other three-fourths go for life to the decedent's sister, Mrs. Theresa M. Turner and the Misses Annie M. and Mary S. Lawrence. Upon the death of each beneficiary the principal of the trust fund reverts to Princeton, of which Mr. Lawrence was an alumnus. His total estate is estimated at more than $1,000,000.

WELLESLEY COLLEGE.

WELLESLEY, Mass., Sept. 23.—Following the lead of other colleges and schools in respect to the infantile paralysis situation, Wellesley College will delay its opening a week. Entrance examinations were to have been held on September 18, but it is announced that the date will be September 25, which means that all succeeding dates will be a week late. This announcement was made following the return to Wellesley of President Pendleton.

TOME SCHOOL.

An air of activity which has been missing from the campus of the Tome School, Port Deposit, Md., for several months partly made its reappearance this week with the opening of the Tome Inn. Cottage E, one of the homes originally intended for the faculty, had been used during the summer for the reception and entertainment of visitors. With the opening of the Inn Cottage E closed, and its few stationary inhabitants, including the assistant director of Tome and his wife, Mr. and Mrs. John E. Edwards, took up their residence in the inn for the winter.

Although classes do not begin until October 2 the tide of students has already begun to set in at Tome, and it is expected that the number of arrivals will increase rapidly. Several of the masters also have returned, among them being Chauncey L. Parsons, Willard C. Aldrich, Edward W. Haviland, R. Charles Bates and Thomas Moss.

One of the most attractive features of the coming scholastic year at Tome will be the extensive series of lectures which is now being arranged. Two new names, those of Dr. Samuel C. Crew of Bryn Mawr College, and Dr. Frank W. Gunsaulus of the Armour Institute of Technology, Chicago, have recently been added to the list of speakers. The others include Mayor James H. Preston of Baltimore, Arthur W. Thompson, Prof. C. Alphonso Smith of the University of Virginia, Philip B. Perlman, Samuel M. Hann, William W. Ellsworth, Harry S. McDevitt, Dr. Thomas R. Brown, Judge Morris A. Soper and Herbert Bayard Swope.

GEORGETOWN UNIVERSITY.

WASHINGTON, D. C., Sept. 23.—Officials of George Washington University are anticipating for the coming collegiate season the largest enrolment in the history of that institution. It is fully expected that the registration will reach the 2,100 mark. Last year's enrolment was 1,973.

Registration has begun in all nine departments of the university, and preparations are all completed for the reopening of the institution on Wednesday, September 27. Dr. Howard Lincoln Hodgkins, dean of the College of Engineering, and Dr. William Carl Ruediger, dean of the Teachers College and director of the summer school, have returned from their vacations, and are in charge of registration at the Department of Arts and Sciences

OBERLIN COLLEGE.

OBERLIN, Ohio, Sept. 23.—Secretary Jones of Oberlin College issues revised registration figures for the first semester as follows: Post-graduates, 16; seniors, 198; juniors, 214; sophomores, 229; freshmen, 325; specials, 7, a total of 989, including 407 men and 582 women. These figures represent merely the registration cards which have gone through the college offices. In Secretary Jones's files are delayed registrations which will push the enrolment up to the 1,000 mark, the limitation in the college of arts and sciences, set by the Oberlin trustees. The most significant feature in this summary, Secretary Jones comments, is the large increase in the number of men. No more freshmen men will be received, and there are places for only five more freshmen women.

Dr. Ian C. Hannah delivered the opening lecture of the year before the graduate school of theology, speaking on America's new place in the world. Dr. Hannah, who comes to Oberlin from the University of Cambridge, England, holds the chair of church history recently vacated by Emeritus Professor Swing. In the course of his address Dr. Hannah said: "America's great fault is lack of discipline. We have good laws, but they are not always obeyed. We are not matrimonially commercial, but the ties are exceedingly lax. We are not intellectually independent, but outside of science and invention our ideas usually reach us by way of Europe, and some years late at that. This is especially noticeable in religious matters, for we are now receiving the dechristianizing currents of thought that stirred Europe in the early 90s. Sitting still in the midst of great prosperity and having no record of sacrifice we must see that we do not succumb to materialistic success."

MUSICAL COMEDY WITH A PLOT

It was an entirely repressed person who was sent to interview Dorothy Donnelly, who shares the responsibility for the success of "Flora Bella" at the Casino Theatre, on how it feels to be a musical comedy playwright, for he had previously scanned the page or so in Who's Who in the drama, devoted to cataloguing her achievements on the stage. The mental picture formed by reading the names of her former successes, such as "The Man of Destiny," "When We Dead Awaken" and "The Little Grey Lady," was not reassuring. He had visions of "Madame X," which was one of her most celebrated parts. "X" in algebra days stood for an unknown quantity, and he approached the interview with the uncomfortable feeling that he was about to be confronted with an unknown and fearful quantity.

Promptly on the minute of the appointment he rang the bell and was ushered by the maid into a luxurious room and directed to wait. He was thumbing over a weighty tome when first she burst upon his sight. She was breathless with haste.

"I rushed right over from a matinee," she explained.

"What matinee?" he asked absently while trying to readjust his conception of "Madame X" to fit the gracious person before him now—as if she might have been at any other matinee than at the Casino.

"What matinee?" she echoed in astonishment—as if there had been no other matinee in New York except of her own "Flora Bella."

Both laughed, and the interviewer felt more at ease to find that his fears were unfounded and that she was not at all difficult to talk to, but a gracious and charming hostess sparkling with excitement over her new venture.

"And how does it feel to write musical comedies?" he asked her.

"Just splendid," she said. "In all my work heretofore I have had to suppress one of my strongest inclinations, which is the natural tendency to be cheerful. It has been my fate to have had the most lugubrious parts when I have always wanted to be in musical comedy. There is such an atmosphere of cheerfulness around a musical comedy. It fairly radiates good humor to all those around it. In fact that is an essential factor. In other things the mood is secondary, but in musical comedy one simply has to be cheerful.

"Musical comedy requires just as much art as anything else on the stage," she says. "In the drama a person may attempt a thing, and if he fails he can say, 'Well, that is my interpretation of the part expressed in terms of my own personality'; but in musical comedy one has to sing and dance as well as act. There are certain things which cannot be evaded. There is no way around them.

"And from the viewpoint of the playwright musical comedy is infinitely more difficult. In the first place the play must be skeletonized in order to let in the lyrics and the dances.

"In rewriting 'Flora Bella' Mr. Hamilton and I not only had to skeletonize but we had to scrape the bones of the rewritten play until not one unnecessary speech remained which was not essential to the progress of the play.

"Then we had to revise again to see that the play contained nothing incongruous. The scenes of the play are laid in Russia and nothing could be permitted to remain which was in conflict with the Russian atmosphere.

"The humor of 'Flora Bella' had to be made international. There could be no localized humor, such as, for instance, Mr. Bryan. The slang too was made international. A slang expression, while essentially American, either had to have an international equivalent or be translatable into the idiom of the country where the play was supposed to take place. Otherwise out it would go.

"The international aspect of the play is not surprising when it is taken into consideration that the book was by Felix Doerman, a German, rewritten by Cosmo Hamilton, a British dramatist, and myself, an American actress. The French music of Cuvallier was adapted by Milton Schwarzwald, a New York composer, and Richard Ordynsky, the stage director, is Polish. Josef Urban, who designed the settings, is a Viennese artist, and Lina Abarbanell, the prima donna, is Austrian. Percy Waxman, who wrote the lyrics, is an American, and Lawrence Grossmith, the comedian, is British."

"Flora Bella" is a musical comedy that is distinguished by its rewritten book. It has continuity of theme. "Flora Bella" is based on a thoroughly substantial and complete play, with the principle of suspended interest admirably worked out. The action of the play sometimes holds the attention like a melodrama, and it is not at all like the vapid plot of the usual Viennese operetta. The humor is fresh and up to the minute.

"Flora Bella" is a musical comedy with the finish of a Belasco play and the well tailored appearance of a Paris gown. How much of its workmanlike grace of writing "Flora Bella" owes to Miss Donnelly she was too modest to admit, but it is certain that musical comedy is to be enriched by her entrance into that field.

Her delight with the success of her initial effort in musical comedy is apparent, at the same time it is evident that she appreciates the humor of finding herself suddenly in a role so different from what she has been accustomed to in the past.

Next to the stage her chief delight in life is her little swept and dusted farm up in Westchester overlooking Croton Lake near Mount Kisco, where she raises pate de fois gras, chicken lobsters, maraschino cherries, nesselrode, stuffed green peppers, broiled squabs, strained gumbo and a lot of other things she does not remember, and besides the gardener looks after all her crops and she only spends her week ends there.

She and Cosmo Hamilton are planning to do another play together shortly, just to show that the success of "Flora Bella" was not pure luck. She is also planning to appear herself some time during the present season in four Schnitzler plays, including perhaps "The Call of Life" and others. She is very enthusiastic about Schnitzler and calls him the greatest living playwright.

ANNE MEREDITH AS CIRCUS RIDER.

That Might Almost Have Been Her Life's Work.

Anne Meredith very nearly began her stage career as a circus rider. To see her as the dreamy, romantic girl in Roi Cooper Megrue's delightful comedy "Seven Chances" at the George M. Cohan Theatre one would hardly get the impression that she was a daredevil youngster, always falling out of trees, climbing over roof tops and riding bareback in Canada, where she went to school, although a New Yorker by birth. Yet when she was only 11 years old Miss Meredith ran away from St. Margaret's Boarding School in Toronto to join a travelling circus. Her ambition had ever been to ride a large white horse with flowers tied to his tail. Irate parents and shocked school teachers succeeded in nipping the realization of that ambition in the bud, however, and Anne was taken back to school the next day, where she found solace in writing one act plays for the school dramatic society.

Although the white horse has never materialized, a sturdy image of this long cherished animal stands on the table of her dressing room at the Cohan Theatre, with a tiny basket of posies tied with a blue baby ribbon to his tail, from which is suspended a card bearing the inscription, "Compliments of David Belasco." On the way to Atlantic City where "Seven Chances" first opened, Miss Meredith happened to tell Mr. Belasco the story of her childhood longing for the sawdust ring, and more cherished than any other floral tributes she received on the opening night is this token from Mr. Belasco.

After having appeared in a French play before the Alliance Francaise as part of her graduation exercises in Toronto, Miss Meredith, who speaks French as fluently as English, was invited to join the French Theatre, but preferred fighting her way to a Broadway role in English. Without much difficulty she secured a small part from Daniel Frohman in "The Boys of Company B." Then she went out in stock for a few years, returning to New York to play a number of prominent parts on Broadway.

Although Miss Meredith has generally been cast for emotional or brilliant comedy roles, she loves playing character parts and is secretly at work now on a play in which she is writing a role for herself distinctly different from anything she has ever appeared in thus far. It is not generally known that Miss Meredith is the author of many short stories, all of which deal in an analytical way with the study of people's motives. It is the psychological reason for actions that interests her more than anything in the world. One would certainly not expect to find the girl who is forever prating of gallants in armor with plumes in their helmets, as does Miss Meredith as *Lilly Trevor* in "Seven Chances," reading Prof. James in all her spare moments!

NOTES OF MUSIC EVENTS.

Mrs. Florence R. O'Neil, director of the Sixty-ninth Regiment Relief Fund, which she has organized to secure funds for the families of the men of this regiment now at the border, has arranged with Morris Gest, lessee and manager of the Manhattan Opera House, and Alexander Kahn, general manager of the Manhattan Opera House Sunday popular concerts, for a big benefit performance this evening. The entire proceeds from this concert will be turned over to the Sixty-ninth Regiment fund.

Thomas Egan, the Irish tenor, Miss Lillian Breton, dramatic soprano, and other soloists, together with Oscar Spirescu and his symphony orchestra of seventy, will give the concert. Mr. Egan has arranged the programme, which will be distinctly Irish. Sir Charles Villiers Stanford's "Irish" symphony, Victor Herbert's Irish rhapsody, a Gaelic song with harp accompaniment and a feature number in the song, "When the Boys Come Home," by John Hay, which Mr. Egan will sing for the first time in New York.

It is largely to test a theory that Mme. Gadski has decided upon a radical innovation for her recital in Carnegie Hall Sunday afternoon, October 8. She has divided her programme into three parts, the first to be devoted to German Lieder—works of Schubert, Schumann and Franz; the second to English, French, German, Irish and Russian folk song, and the last to modern songs, including several in English, such as H. C. Gilmour's "Drowsie Poppies" and Francis Moore's setting of Stevenson's Children's Songs. Mr. Moore will assist Mme. Gadski at the piano.

On Tuesday afternoon, October 10, Frances Nash will give her first New York recital at Aeolian Hall.

Mayo Wadler, a young violinist who has just returned to America from Europe, will be heard for the first time in New York at Aeolian Hall, Friday evening, October 13.

George Hamlin, tenor, will give a series of three concerts in Aeolian Hall during the coming season. At his first recital, Tuesday afternoon, November 28, he will give a miscellaneous programme; on Sunday afternoon, December 10, a Hugo Wolf programme, and on Tuesday evening, February 13, a popular programme.

Florence Mulford, contralto, will be heard in recital at Aeolian Hall, Thursday evening, October 19.

Charles Wakefield Cadman, whose songs have found favor with many artists since Mme. Nordica introduced them in 1909, will make his first New York appearance, so far as his "Indian Music Talk" is concerned, at Aeolian Hall on the evening of October 17.

To those who know Cadman only as a song writer it may be interesting to hear what he has to say and play in regard to the music of the primitive red man, of which he has made diligent study. MacDowell used the tunes orchestrally, Farwell for the piano, but Cadman succeeded in making singable songs, based on the folk tunes and the related stories of the aborigines, and it is this side of his work, assisted vocally by a talented full blood Indian girl, which New York will judge. The programme will contain mostly Cadman songs, but other composers dealing with Indian material will also be represented.

Michael Penha, the young Dutch 'cellist who recently returned from a successful concert tour of South America, will give his first American recital at Aeolian Hall on Thursday afternoon, October 12.

"Justice" to Be Seen Anew.

John Galsworthy's "Justice," with John Barrymore and O. P. Heggie in their original roles and Whitford Kane and Bertha Mann will be produced by John D. Williams at the Bronx Opera House to-morrow.

Jane Cowl will come to the Standard Theatre this week to appear in "Common Clay." Miss Cowl will be surrounded by a strong company.